

1. Record Nr.	UNINA9910483561703321
Autore	Abram Nicola
Titolo	Black British women's theatre : intersectionality, archives, aesthetics // Nicola Abram
Pubbl/distr/stampa	Cham, Switzerland : , : Palgrave Macmillan, , [2020] ©2020
ISBN	3-030-51459-5
Edizione	[1st ed. 2020.]
Descrizione fisica	1 online resource (XIII, 264 p. 24 illus.)
Disciplina	792.082
Soggetti	Women in the theater Black theater - Great Britain - History Feminist theater - Great Britain - History Black people in the theater - Great Britain - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	1. Introduction: Intersectionality, Archives, Aesthetics -- 2. Theatre of Black Women -- 3. Munirah Theatre Company -- 4. Black Mime Theatre: The Women's Troop -- 5. Zindika -- 6. SuAndi -- 8. Conclusion: In the spirit of Sankofa -- .
Sommario/riassunto	This book marks a significant methodological shift in studies of black British women's theatre: it looks beyond published plays to the wealth of material held in archives of various kinds, from national repositories and themed collections to individuals' personal papers. It finds there a cache of unpublished manuscripts and production recordings distinctive for their non-naturalistic aesthetics. Close analysis of selected works identifies this as an intersectional feminist creative practice. Chapters focus on five theatre companies and artists, spanning several decades: Theatre of Black Women (1982-1988), co-founded by Booker Prize-winning writer Bernardine Evaristo; Munirah Theatre Company (1983-1991); Black Mime Theatre Women's Troop (1990-1992); Zindika; and SuAndi. The book concludes by reflecting on the politics of representation, with reference to popular postmillennial playwright debbie tucker green. Drawing on new interviews with the playwrights/practitioners and their peers, this book assembles a rich,

interconnected, and occasionally corrective history of black British women's creativity. By reproducing 22 facsimile images of flyers, production programmes, photographs and other ephemera, *Black British Women's Theatre: Intersectionality, Archives, Aesthetics* not only articulates a hidden history but allows its readers their own encounter with the fragile record of this vibrant past.

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